

# SCHOOL ACTIVITIES

*The Extra Curricular Magazine*

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# As the Editor Sees It—

## Dues and Don'ts.

It is high time to take action on cases of unpaid dues of school organization members. Most of the life privileges enjoyed either inside or outside school call for a financial outlay, and unpaid dues are the bane of all organizations. Membership privileges to persons in arrears is a kind of loan that "oft loses both itself and friend." Perhaps the assessment is too high; it often is. But two wrongs still do not make one right, and there is a technique for amending by-laws. An organization owes it to itself and to its members to collect its dues when they are due and to take whatever minor consequences may come, while they are still minor.

Trophies are getting smaller. We are beginning to realize that the significance of a cup is not dependent upon its size. When the silver lacquer begins to peel off the big jug the school received years ago for winning the county spelling contest, when additional trophy cases threaten to change the school building into a museum, when the new style of statuettes prove too tall for shelves anywhere, then we assure ourselves that the size of a trophy is the smallest part of its value.

The biggest basketball game of the season was on. Years of keen rivalry between the two schools had made that game the big event of the winter. Each crowd was yelling for victory. Each team was fighting to win. Each coach, after the fashion of a chess player, had put into action the plans he had formulated, the moves he had scheduled, and the formations he had designed.

It was the fourth quarter. The home team with a few breaks took a three point lead, and the ball was again in their possession. The visitors snapped back into their defense positions and stood like tripods on their spots. The home team as promptly went to the other end of the court. There they frisked about, passing the ball from one to another. Each team took its own end of the court and there it stayed. Somehow the visiting coach did not send in a messenger to bide his moment and then deliver emergency orders. After a while a home team player ventured close enough to the vanguard of the enemy to fraternize with "Our coaches are a couple of stubborn birds, aren't they?"

Something was wrong. What was it? Let me think. Oh yes, the visiting coach was incompetent. And, too, here was a home team player, non-conforming in spirit, who seemed to question our system of interscholastic athletics in which the game is really between the coaches. Whose game was it, anyhow?

The teacher of traditional subjects of the curriculum says, "And remember that high individuality, initiative, and leadership. Now get to work and do exactly as I tell you."

**NEEDED**, for every student in all extra-curricular activities, a purpose, deep-seated and compelling.

There is a lot to be said for having praise and good words for opponents in a contest. Caesar used all his superlatives in speaking of his enemies. Then when he had defeated them his own worth and power went without saying.

**NEXT MONTH  
And in Subsequent Issues:**  
 Pageantry and the Extra-Curriculars, by Lena Martin Smith.  
 Social Life in High School, by Jacob G. Franz.  
 Education Through Play Production, by Mabel Winnetta Reid.  
 They Helped Him Decide—a musical comedy in one act, by Vera Hamill Hafer.  
 An Experiment in Student Government, by Anna Manley Galt.  
 Building a Basketball System, by Clarence Hines.  
 The New License—a monolog, by Mildred Rieman Lennard.  
 Other Non-royalty Plays, Stunts, Monologs, Games, Money-making Plans, and Feature Articles in the Field of Extra Curricular Activities.

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and leadership.

Now get to work and do exactly as I tell you."

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## PARAGRAPHS ON STUDENT PARTICIPATION IN SCHOOL GOVERNMENT.

HAROLD D. MEYER,

University of North Carolina.

(This is the third of a series of articles by this noted writer in the field of extra curricular activities. "Fifty Do's and Don'ts for the Assembly Program" appeared last month.)

The school as an institution has always felt the need of some form of government. A plan of co-operation, where the faculty and student body are in complete relationship for the greatest good of all, is the one to foster and promote. A despotic faculty rule is unwise and there is no such procedure as student self government. Co-operation in school administration is entirely in keeping with the democratic movement which is permeating all institutions and governments today.

No absolute rules can be laid down for student participation in school government. The progress must be gradual and carefully directed to apply to situations and conditions. Local conditions, going back into the years, may prevent the installation of a proper plan. All these points are to be taken into consideration and seeds sown which may bear fruit for higher aims and ideals. To superimpose a system is to destroy it at once. Conditions should be right, attitudes wholesome, the student body ready, and the faculty in sympathy, before the plan is launched.

Too much should not be expected at first. Note the history of nations, especially the advances in our own system of government. Student participation may never entirely justify itself in any one condition as an ideal system or as a panacea for all school ills. Where there is a need for order and efficiency too much emphasis cannot be laid on student responsibility. The idea of student participation is a process—a device. The educator sees it as a tool for furthering the cardinal principles of education and not an end within itself. The student should be the chief thought.

Let us note some of the fundamental principles to constantly keep in mind—*Develop gradually according to student and faculty ability to co-operate. Do not put responsibility upon the pupils before they are ready for it. Let progress come to fill felt needs. Where students call for it and there is faculty sympathy with the plan it should prove valuable. Reserve*

*control and exercise tactful supervision and guidance. Where problems are too difficult for the student to handle have them placed in faculty control. Study these carefully and note application to your local situation.*

Let us note some of the cardinal objectives presented—To substitute real democracy as a form and social and self-control in place of teacher domination. To acquaint pupils with machinery, duties and responsibilities of the individual in democracy. To develop a respect in the group for group-made regulations. To develop a spirit of willing co-operation between pupil and pupil, and to encourage a better relationship between faculty and pupil. To secure, by wise teacher guidance, the elimination of those corrupt practices which have worked into the scheme of democracy. To afford pupils, here and now, the opportunity to live in a democratic organization, thus giving them an opportunity to practice with satisfaction the life of a good citizen.

The most popular form of student participation is through the student council plan. In fact, the council plan may be considered as the guiding plan for all organizations of this nature. In most of the standard volumes on extra curricular activities will be found a chapter or so on this subject. The little volume, "Student Participation in School Government," by Vineyard and Poole, is entirely devoted to this subject.

Much study and consideration should be given to representation. Ask the question: Is the plan organization going to assure, or is it assuring proper representation? Much depends on local situations and conditions. This is a key point and deserves the best of attention. There can be no set rules. Just be sure that the plan gives proper representation to all units, groups, classes and individuals making up the composite whole of the school community.

The council should possess definite powers and duties. Complete correlation and co-ordination of function should be demanded. Nothing tends to ruin authority more than overlapping of power or no definite place for responsibility. The principal should always have the last say-so in all matters pertaining to school administration and yet most of this power

and procedure can be directed without use of despotic rule. Study organization and need for specific duties—assign these. Attempt to instill the policy of reliability and dependability in carrying out the duties, in spirit and in law.

Let the organization consider the advisability of having alumni and school board members represented on the council. There is need for effective integration here and there is much to be gained from it on the part of the school. Both groups can bring experience and mature judgment into the deliberations and aid in building correlated program. There is every reason to believe that all concerned will benefit by the association made. They can all see each others problems, viewpoints and practices and by so doing bring about a more workable understanding on the part of all elements concerned.

Have the internal organization conform as nearly as possible with the form of government in the city, county or nation. While there is no proof that conformity here will mean better citizenship tomorrow, there is every reason to believe that the pupil taking part in the government of the school will be better qualified to enter the community civic relationships with ease and understanding. The individual will have a clear understanding of the methodology and construction of democracy and will have had a certain amount of practice in its activities.

The committee system has grown as one of the most effective tools of democratic procedure. It allows many students to participate and assures one of the best methods of treating problems and getting things done. There are two types of committees—standing and special. Do not hesitate to use freely the second type. Whenever anything comes up that is not proscribed by powers and duties of standing committees, appoint a special committee to handle that particular affair. There are so many ways to promote values through committee participation. Some of the committees frequently used are: Health, publications, eligibility, point, athletic, traffic, library, study hall, assembly, organization, club, finance, school relations, lost and found, lunch room, and honor society.

Be sure and avoid the mistake made by so many student councils in having a constitution that prevents proper and flexible procedure. It is always well to have a constitution. Just remember that you can add to better than revise your fundamentals. You can adjust these points as change comes about. Let the constitution be a brief and meaty statement of essentials. Leave the rest to time and situations. Let us not be bound by powers and duties difficult to perform.

Do not let the council be a merely disciplinary agent. Too often is this true. Too often its representatives are regarded as policemen. Establish projects and programs for the council. Let it study, research, sponsor, interest, stimulate and guide school life activities. Let it develop and promote and not simply act when occasions arise. The plan should be a *do* plan. Things of vital interest to school life welfare should be the concern of and determine the program for the student council.

We might mention five disadvantages to participation that seem to be constantly present: The plan may cause a waste of time for pupil and faculty in that what is done is not satisfactory. It is often difficult to get the proper type of student to be responsible. As school population changes each year, it is hard to give proper interpretations to school life procedure. Often the student body leaves everything to the council and hence efficiency is destroyed. There may be too much or too little faculty control; this should surely have balance.

Here is an opportunity to make one of the nearest approaches to "life situations" that the school can make. As the pupil goes forth from the classroom into vocational life he enters into the practices of civics. While there is no guarantee that the practices in school insure wholesome participation in civic life, there is every reason to believe that if he enters with this understanding he should be better prepared to take his proper place, to give freely of his philosophy and enter readily into participation. Community life should be the gainer. Isn't it worth trying?

## SCHOLARSHIP CONTESTS.

By H. E. SCHRAMMEL, Director

Bureau of Educational Measurements,  
Kansas State Teachers College of Emporia

The school year 1931-32 marks the eleventh year of the scholarship contests sponsored by the Kansas State Teachers College of Emporia. In the spring of 1922, the Bureau of Educational Measurements organized and conducted a scholarship contest at Concordia for the high schools of Cloud county, in connection with their annual track meet. This marked the beginning of the Kansas scholarship contests.

The following year the high schools of Kansas were invited to send representatives to the campus of the Emporia Teachers College for the first state scholarship contest. In this contest 236 representatives from twenty-five schools of the state participated.

Since that first state contest in 1923, the state scholarship contest has been an annual event in Kansas. The contest movement has grown until at present the Emporia Teachers College sponsors four different testing programs: State high school scholarship contest, state contest for high school seniors, state contest for eighth grade students, nation-wide every pupil contest for high schools and elementary schools.

The chief purpose of the scholarship contests is to provide a means for placing at least as much emphasis on excellence in academic achievement and scholastic attainment as is usually accorded to excellence in the extra curricular activities.

In the 1931 state high school scholarship contest, over 2,700 contestants from 149 schools competed in five divisions which are determined by the total enrollment of the schools. Centers were provided at twelve conveniently located points so that no student needed to be deprived the opportunity of competing in this contest because of inability to reach a contest center.

In each event in each division of competition, medals were given each of the three highest-ranking contestants. To contestants ranking fourth and fifth in each event, special certificates of award were given, and to all others ranking among the highest twenty per cent in each event, certificates of honorable men-

tion were given. Nearly 600 medals and 1,000 certificates were won by the individual contestants in this contest.

In addition to the individual awards, trophies were given to the three highest-ranking schools in each division of competition. School awards were also given to the three highest ranking spelling teams, English teams, and relay teams.

Students and schools engage in these contests with as much wholesome enthusiasm as do contestants in other fields of activity. The awards earned in these contests are as highly cherished as are those won in athletics, forensics, music, or other worthy competitive activities. With such a premium placed on scholastic excellence, students and schools are motivated in attaining maximum efficiency in scholastic attainment.

### HIGH SCHOOL SENIOR CONTEST.

The contest for high school seniors in 1931 was conducted at 32 conveniently located centers of the state. In this event, 375 contestants representing 96 Kansas high schools participated.

The purpose of this contest, in addition to the general purpose previously stated, is to stress excellence in scholarship over a wide field rather than narrow subject specialty. The test used covers a wide range of subject matter which students have covered during their four years in high school. A second objective is to encourage students of outstanding ability and preparation to continue their training at some college or university.

While medals are provided for ranking contestants in this event and in individual subject groups, the most highly coveted awards are the ten cash prizes ranging in value from ten dollars to one hundred dollars. To receive one of these awards the contestant must rank among the highest ten in the contest and attend any one of the Kansas colleges during the academic year immediately following the contest date.

Every year a large percentage of these winners have found it possible to attend college. Since these cash awards were made available about five years ago, about 80% of the winners attended college in Kansas, and were paid the cash awards. More than 95% of these recipients of the cash awards choose to attend colleges other than the one sponsoring the contest. All of them make fine records at the schools of their choice.

**EIGHTH GRADE CONTEST.**

The contest for eighth grade pupils is conducted independently for pupils of rural schools and for those of graded schools. Over 5,000 pupils participated in this contest in 1931. The pupils are rightfully proud of the medals they win in this contest, and the schools fortunate enough to obtain them are delighted to receive the highly-prized trophies provided for the home school of winning pupils. How many of these pupils discover their abilities through these contests and are inspired to go through high school and college is not known, but to some, at least, school and life become more worth-while by this means.

**EVERY PUPIL CONTESTS.**

The nation-wide every pupil scholarship contests are undoubtedly the most valuable for promoting educational attainment. The best as well as the poorest pupil in a class has a part in this program. That the schools find these tests valuable aids in the educative process is attested by their popularity. Orders for the tests are regularly received from the most distant states of the country. They come from Maine, from Florida, from Washington, from California. Last year nearly a million copies of tests were distributed in 42 different states.

Tests are provided for nearly all subjects of the high school and for all grades of the elementary school. The tests are especially constructed for a given contest date, covering the subject matter schools have covered by that time of the school year.

Two such contests are scheduled for each school year. For the current school year the contest dates have been set for January 8 and April 6, 1932. Both elementary and high school pupils all over the country take the tests on the same day. Each pupil takes the tests in his own school and classroom. The tests are scored by the principals and teachers, who send a copy of their scores to the sponsoring college. At this place, the Bureau of Educational Measurements computes a comprehensive summary report for each subject and grade so that schools may intelligently interpret their class and pupil scores therefrom.

No awards are provided in this contest by the sponsoring college, but many schools provide adequate recognition to pupils who make a creditable showing in comparison with 5,000 to 25,000 other

pupils who took the same test on the same day.

The chief value of this contest lies in the fact that schools may compare the attainment of their classes and pupils with those of many other schools. They are thus able by discovering their weaknesses to overcome their handicaps and to serve more efficiently.

**An "If" For Girls.**

(With apologies to Mr. Rudyard Kipling)

If you can dress to make yourself attractive,  
Yet not make puffs and curls your chief delight;  
If you can swim, and row, be strong and active,  
But of the gentler graces lose not sight;  
If you can dance without a craze for dancing,  
Play without giving play too strong a hold,  
Enjoy the love of friends without romancing,  
Care for the weak, the friendless and the old;  
  
If you can master French and Greek and Latin,  
And not acquire, as well, a priggish mien;  
If you can feel the touch of silk and satin  
Without despising calico and jean;  
If you can ply a saw and use a hammer,  
Can do a man's work when the need occurs,  
Can sing, when asked, without excuse or stammer,  
Can rise above unfriendly snubs and slurs;  
  
If you can make good bread as well as fudges,  
Can sew with skill, and have an eye for dust;  
If you can be a friend and hold no grudges,  
A girl whom all will love because they must;  
  
If sometime you should meet and love another,  
And make a home with faith and peace enshrined,  
And you its soul—a loyal wife and mother,  
You'll work out pretty nearly to my mind  
The plan that's been developed through the ages,  
And win the best that life can have in store;  
You'll be, my girl, a model for the sages—  
A woman whom the world will bow before.

—Minnesota Farm Bulletin.

**THE ASSEMBLY.**

A. J. TRUEBLOOD.

The value of extra curricular activities to the pupil, to the school and to the community is no longer questioned. Educators recognize that these activities have a place in every up-to-date school program. In fact, there is a tendency to place many of the extra curricular activities in the regular curricula of the school, as for example, debate, public speaking, dramatics, music, and physical education.

The assembly is one of the important extra curricular activities because it is crammed full of educational possibilities and pedagogical opportunities. It is through the assembly that the integration of all school activities takes place. There is opportunity for the development of a group consciousness. Training in each of the seven cardinal principles of secondary education—health, citizenship, ethical character, worthy use of leisure, worthy home membership, command of the fundamental processes, vocation, and may I add the eighth, international understanding, which is recommended by the National Association of Secondary School Principals—training in all of these is possible in a carefully planned and properly administered series of assembly programs which extends through the year.

Dr. T. H. Briggs, of Columbia University, states the basic objectives of secondary education as follows: "It is the first duty of the school to teach pupils to do better the desirable thing they are likely to do anyway. And the second duty is to reveal higher activities, and to make them both desired and to an extent possible." Dr. E. K. Fretwell, also of Columbia University, says, "It is the business of the school to arrange the whole educational situation so there is opportunity for pupils to practice here and now, with satisfying results to themselves, good citizenship. It is our particular business if we want to have a unified school to grow extra curricular activities out of curricular and in turn enrich curricular from the extra curricular." The objectives of the assembly should be so formulated that they will aid in realizing the principles of modern education.

**THE OLD AND THE NEW CONCEPTION OF THE ASSEMBLY.**

The assembly is the coming together of all the students, faculty and the adminis-

trators of the school for a common purpose.

The early "assembly" or "chapel" had two aims, says Dr. Fretwell. The first aim was to provide for the students a formal religious exercise led by the head of the school, and the second aim was to furnish an administrative device for making announcements and for giving advice. The plan was inherited from colleges. The old stereotyped assembly required little or no preparation. The principal, or superintendent in case the school was small, keenly enjoyed giving advice and had great faith in the efficacy of that advice.

The new conception of the assembly is due to the change in the theory and practices of secondary education. The school has become a social organization. The students are citizens of a community. The pupil learns to do by doing. Education comes from within. Every experience educates. The spirit in which the thing is done may be more important than the form of the thing itself. Pupil participation and co-operation in preparing and presenting the assembly program is an important potential factor in developing and enriching the lives of the students. "The fundamental business of the school," says Dr. Fretwell, "is to train pupils to perform successfully their duties and to meet their responsibilities as citizens. The school assembly as one of the extra curricular activities can train citizens of the school to perform better those desirable activities they are going to perform anyway. Hence, under skillful guidance the pupils participation in the school assembly may reveal to him and to his fellows, higher types of activities and make these activities desired and, to an extent, possible. Pupils are citizens of the school. Practicing with satisfying results makes perfect."

The assembly is the one thing that tends to unify the whole school system. Other activities tend to divide and subdivide the student body into separate groups. They are divided into the three or four classes according to academic achievement; those taking different curricula are separated into groups; and there are the recitation, and home room groups; and also the various clubs. All of these block the pathway to unity. But the assembly brings all of the students together. It is the one phase of the whole school program which makes the student body conscious of itself as a group.

### THE OBJECTIVES OF THE ASSEMBLY.

The underlying principles of a good assembly from the administrator's viewpoint are that it must be properly planned and adequately managed with pupil participation and co-operation. From the viewpoint of the students it should be interesting, instructive, and inspiring. It requires the skill and co-operation of many students and teachers to make the assembly interesting without being strained, instructive without being burdensome, and inspiring without being forced with manufactured enthusiasm.

In the following outline are the aims, objectives and purposes of the assembly as given by many writers on the subject, only a few of which can be discussed here.

#### A. Those which pertain to the pupil.

1. Promote health.
2. Develop high ideals.
3. Build character.
4. Develop proper standards of conduct both individual and group.
5. Teach and practice sportsmanship and fair play.
6. Develop the aesthetic senses.
7. Provide for vocational and educational guidance.
8. Develop and practice a self control and self reliance.
9. Show the value of human achievement and capable performance.
10. Train for bearing responsibility.
11. Stimulate life ambitions and self activity.
12. Observe and imitate the actions and expressions of talented and courteous people.
13. Establish right mental and emotional attitudes toward vital social, economic and political problems of the day.
14. Provide information.
15. Illustrate and practice citizenship.
16. Provide entertainment.
17. Provide religious contacts.
18. Develop initiative.
19. Discover and develop leadership.

#### B. Those that pertain to the school.

1. Stimulate loyalty in and for the school.
2. Create pride in the school.
3. Develop a healthy school spirit.
4. Teach respect for traditions and ideals.
5. Realization of the importance of the strength of the school.

6. Participation in many school duties.
7. Respect for public property and public institutions.
8. Promote higher standards in all school activities.
9. Welcome new classes and new students.
10. Celebration of school, class, and other worthy achievements.
11. Motivation of curricular and extra curricular activities.
12. Train in group singing.
13. Provide opportunities for teachers to make valuable contacts with pupils by appearing on the program or by assisting pupils in the preparation of a program.

#### C. Those that pertain to the community outside of the school.

1. Intelligent public opinion concerning modern problems.
2. Appreciation of the reciprocal relations of the school and the pupils, the pupil and the community, the community and the commonwealth.
3. Develop a better international understanding.
4. Respect for the rights of others, especially older people on the streets and in public places.
5. Promote community pride.

The assembly is the natural place to teach pupils proper conduct at public gatherings, something that is greatly needed in some communities. There is a rather definite "criterion of social conduct," which pupils must learn and habitually observe if they are to be socially efficient. Students must be trained in the business of being good listeners even though assembly visitors, occasionally, do not observe some of the principles of proper conduct which we try to inculcate in the pupils.

The matter of when and how to applaud will usually be observed by the students when they are informed of the proper methods. This information may be given by a pupil. However, the readiness with which pupils respond to such suggestions will depend upon the occasion and the manner in which the suggestions are made.

If pupils leave the high school without having the ideals of social conduct pretty well crystallized, their conduct on public occasions is likely to be such as

to cause them to be misjudged, because they have subjected themselves to criticism.

School spirit, like personality or patriotism, is hard to define, but it is something felt and recognized. Chas. R. Foster in his book, "Extra-Curricular Activities," says, "We may think of school spirit as a composite of school experiences which make for co-operation and enthusiasm." It is the *esprit de corps* of the school. It is the spiritual atmosphere which pervades the whole group — students, teachers, and administrators alike. The presence or absence of it can be felt in every school. A successful school assembly can help to create this spirit.

In cataloging these aims and objectives there is some overlapping. Of course, no one assembly, nor possibly the assemblies for the entire school year would achieve all of these objectives, but they are so inseparably bound together that the accomplishment of one entails the realization of others.

#### THE ADMINISTRATION OF THE ASSEMBLY.

School assemblies are expensive because they take valuable school time. A sixty minute assembly period in a school with 500 students costs about 70 school days for a single pupil and about \$65 in public money. Therefore the assembly should be so organized that there will be no time wasted.

In 1922, Mr. E. E. Evans sent a questionnaire on high school assemblies to principals of a hundred first and second class cities. He received 95 replies. According to this report the number of assemblies per week in these high schools varied from one to five. In a majority of cases the assembly was held in the morning. About the middle of the forenoon seemed to be preferable. The average length of the period was between thirty and thirty-five minutes. The average length of time given each week for assembly purposes was 58.5 minutes. One school reported three sixty minute periods each week.

Most high school class schedules provide for an activity period varying in length from twenty to sixty minutes. This period is used once or twice a week for general assembly, and on other days it is used for other extra curricular activities.

Evans reported that 53 out of 95 principals arranged their own programs. Of the remaining 42 almost half served as

chairmen of faculty committees which arranged the programs. In a few instances students were represented on the assembly program committee. In about 20% of the cases classes and various clubs together with their sponsors were responsible for the assembly programs. I know of no later data with which to compare the results obtained by Mr. Evans, but I venture to say that there is much more student participation and co-operation in the high school assembly now than there was in 1922.

Wagner, in his book, "Assembly Programs," recommends that an assembly committee consisting of one or two teachers appointed by the principal and several students elected by the student body have charge of assembly programs.

A director of activities has charge of assemblies in some of the larger high schools. In these schools it is his or her duty to work with the student committees and sponsors of the various groups and clubs to provide for the assembly programs.

The contest idea has encouraged student participation and co-operation and that the students themselves have realized some of the assembly program objectives. "What to have for the assembly program," has ceased to be one of our worries.

No principal should permit the feeling to develop that the assembly period belongs solely to himself and that he alone knows what is needed. Nor should it be left entirely to a faculty committee to say what the programs shall be. The best ideas of both pupils and teachers should be capitalized to make use of all of the available talent in the school and in the community.

The principal should avoid speaking of unpleasant things and pointing out faults or shortcomings of the pupils from the auditorium platform. It will seldom accomplish any desirable results. Conduct is too personal a matter to be treated in public. It is usually an imposition on a great majority of the pupils because the adverse criticism applies to a comparatively small number. Pupils may come to believe that the school is an unpleasant place to be because what is done in public naturally does much to determine the tone of the entire institution. Frequent reprimanding tends to produce a calloused condition and thus defeats its own end because sensitiveness tends to disappear.

Usually student officers should have charge of the program, but the principal should always be present to assume charge whenever there is any evidence of lack of control.

In some schools, student officers have charge of the seating and conduct of the pupils. It is a more common practice for students to sit by classes with teachers assigned to different classes. For assembly singing it is desirable to have students sit according to voices. Whatever the procedure, the auditorium conduct is largely up to the principal; it will be just what he expects and inculcates.

The matter of attendance becomes a problem only when students are bored. If the programs are carefully planned, very few, if any, will object to attending the general assembly. The public should be invited, especially the parents.

#### TYPES OF PROGRAMS.

Space will not permit a discussion of the types of programs. But may I call to your attention two books which have very good suggestions for assembly programs—Galvin and Walker, "Assemblies of Junior and Senior High Schools," published by the Technical Press, N. Y., 1929; Wagner, "Assembly Programs," A. S. Barnes & Co., N. Y., 1930. (One of a series of books on extra curricular activities).

Maximum student participation should be the aim of those in charge of the assembly programs. Outside speakers and talent should be used occasionally, but they should be carefully selected. Most of the programs should grow out of regular class work and extra curricular activities. Group singing should be a part of practically every program. In Humboldt, practically every assembly opens with a short devotional service.

Possibilities for the assembly is almost unlimited. It becomes not a question of what can be given but what must be omitted on account of insufficient time.

Someone has said that "the whole world is a stage and the auditorium is the practice ground." The students will learn, in a measure at least, to do the things that they will have to do when they leave school. The wise principal will censor rarely, frequently praise and constantly encourage students in these activities. If each assembly program is so organized, planned, managed and prepared that it

will be interesting, instructive and inspiring, then the students, faculty, and visitors will leave the auditorium inspired to do a better day's work because of the enthusiasm with which they have come in contact.

#### WHAT WE ARE DOING ABOUT COMMENCEMENT.

Next month "Commencement Is Coming" will be Harold D. Meyer's offering to SCHOOL ACTIVITIES readers. Perhaps no other name is so closely associated with extra curricular publications as is that of Professor Meyer. It is particularly fortunate that his series of up-to-the-minute articles are available and that in March he will turn our attention toward the opportunities offered by the coming commencement season.

For the information of SCHOOL ACTIVITIES readers, a commencement section is being added to the "Book Shelf." It introduces two most popular and authoritative books on that subject.

#### PUBLIC SPEAKING AND PARLIAMENTARY PRACTICE.

A. F. WINSLOW.

If a school club desires to spend an hour of sound worth-while entertainment, they might try the following:

First, appoint or elect a chairman to preside over the meeting. The purpose of the game is to place the chairman in such an involved parliamentary situation that he will be unable to extricate himself.

For example, a motion is moved and seconded that a committee be appointed for a certain purpose. Motions to amend, table, postpone, adjourn, etc., may be in turn made in an effort to confuse the chairman and of course test his knowledge of parliamentary practice.

If in the opinion of a member the chairman errs in making a ruling that member may challenge him. If the member is overruled, the matter may then be appealed to a vote of the meeting. If the members vote to sustain the chair in his ruling, the meeting continues until the members vote that he has erred. In voting on his removal, however, the members of course should vote strictly on the merits or demerits of the chairman's ruling without regard to personalities or personal feelings.

This practice develops a knowledge of parliamentary law and helps the students to think while on their feet.

## PARLIAMENTARY CHART.

	Must it be seconded?	Is it debatable?	Can it be amended?	Referred to a committee?	Number of votes required for passage
1. The main motion before the meeting	Yes	Yes	Yes	Yes	Maj.
2. Subsidiary motions					
A. To amend	Yes	Yes	Yes	No	Maj.
B. To postpone indefinitely	Yes	Yes	No	No	Maj.
C. To postpone to a definite date	Yes	Yes	Yes	No	Maj.
D. To refer to a committee	Yes	Yes	Yes	No	Maj.
E. Previous question	Yes	No	No	No	2/3
F. To lay on the table	Yes	No	No	No	*Maj.
3. Incidental motions					
A. To suspend the rules	Yes	No	No	No	*2/3
B. To withdraw a motion	No	No	No	No	Maj.
C. Questions of order	No	No	No	No	Maj.
D. To appeal from chair's decision	Yes	Yes	No	No	Maj.
E. To question rights of members	No	Yes	Yes	Yes	
F. To adjourn	Yes	No	No	No	*Maj.

\*Cannot be reconsidered if a majority of the members present at the meeting have voted in the affirmative.

The subsidiary motions are arranged in order of precedence.

The accompanying parliamentary chart is designed to save student chairmen who are called on to preside over club activities the time and embarrassment of hunting through the pages of a parliamentary manual.

A knowledge of the fundamentals of parliamentary practice is essential for anyone who is active in clubs or fraternal organizations. Meetings of any character may result in confusion and bad feelings if the members can not or will not carry on the business according to the accepted rules of parliamentary procedure.

## THE BALANCED DRAMATIC PROGRAM FOR HIGH SCHOOLS.

## STUDENTS NEED PUBLIC PARTICIPATION REGARDLESS OF ACTING TALENT.

By W. N. VIOLA  
Director of Dramatics, Senior High School,  
Pontiac, Michigan

Most high schools have a junior or senior play, and sometimes both, but very few have an academic course in dramatics. Neither alone is a satisfactory arrangement for public production.

Very often when the members of a cast are limited to a class, especially in a small school, the play is usually a sad dramatic failure. Is it fair to mislead the student and impose upon the audience?

In the Pontiac high school a happy combination has developed whereby the talented and otherwise have an equal opportunity to appear in public plays. The annual one-act play festival presented each fall by the dramatic classes, and the long play each spring, an all-school production, makes up the balanced program.

Its value will be more readily realized after a detailed picture has been presented of each.

Unfortunately the conception of the high school dramatic course has been incorrect generally. Its outline has depended upon the instructor's likes and dislikes. Through the lack of a clear knowledge of the subject themselves, the school officials hope the individual who has been appointed as instructor knows what it's all about. Do not misunderstand me. I realize that one accepts, even without training, because there is a natural urge or pressure from above who insists, to save the expense of hiring an expert, who by all means is necessary. The course must not be a specialization in any particular phase: such as costume design, playwriting, stagecraft, play production, or any of the numerous other branches, but

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should teach the appreciation of all the arts and their dramatic combination.

There are colleges and private schools which specialize in the theatre; but the high school must add dramatics as a cultural subject to the curriculum. Although the student may specialize through his scrap book and reports, he soon realizes that the combined energy of the whole class is necessary to present the group project, the one-act play festival.

The first performance of this festival consists of three plays with an interlude, a short one-act play which usually needs small acting space, and is placed where a greater length of time is needed in changing scenery. The second program consists of three other plays and a new interlude, or the same with a new cast. For the final evening three judges have chosen a like number of plays from the two preceding productions.

One sees at once the large number of parts allows each member a public participation regardless of acting talent. There is the satisfaction of the stage appearance as well as the realization of one's own abilities.

An academic course in dramatics is not taught for the subject in itself, but rather to develop the student's appreciation of all that is fine in the theatre.

The annual school play is on the other side of the balance. It is presented for the sake of the play. Like the champion debate team, and the winning football squad, this production must be the biggest and best representation in the line of endeavor.

Hundreds attend the tryouts, which are often continued for two weeks until a double cast has been selected. This system allows a greater number of students to participate, although only those who are especially talented are given parts. The director does not promise that each choice is permanent, as is shown by the rules which are in force throughout the ten weeks of rehearsals. Each member of the cast and his parents receive a type-written copy of the rules:

1. Qualification card signed by four teachers each week.
2. Rehearsals begin promptly at 3:40 and end at 5:30.
3. Admit required when tardy.
4. No absence allowed except in unusual cases.
5. Absolutely no visitors allowed during rehearsals.

6. Each member must report for every meeting.
7. No evening practice except for dress rehearsals.
8. All members must remain downstairs in the auditorium and off the stage unless they are required to be there by the action in the play.
9. Improvement must be shown in order to retain a part.

The aim of the director and students is to present a finished production. The double cast system through its competition aids immensely in achieving that goal. Other factors which enter in are the twenty-five committees who are accepted for their ability from the student body, and the speech classes upon whom depends the sale of tickets.

It is a well-known fact that the greater number of people who participate in the event, the more successful it will be. Therefore each committee, usually consisting of five members, takes an active part in the production. These committees are: Scenic, make-up, lobby, school box office, civic box office, ticket contest, publicity, house, commuting, commercial artist, electrical artist, treasurer, poster contest, call boys, line directors, girls' wardrobe, boys' wardrobe, judges, secretary, ushers, curtains, sound effects, music clerk, librariah.

Three judges choose the individual student actors from the first two performances for a third evening production, while the others are given another opportunity in a children's matinee.

The balanced dramatic program therefore affords an opportunity for all students with or without talent, whose ambition it is to appear in public.—*Players Magazine*.

## Wouldn't it Ease the Strain . . .

to have complete ready-made plans for your school banquet, eats, favors, program, decoration, and all? Send me your occasion, size of school, etc., and I'll prepare an original evening's entertainment complete for you for just \$10.

**ANNA MANLEY GALT**  
"Ghost Writer"  
Emporia, Kansas

**PUBLICITY PROJECTS.**

MABEL WINNETTA REID.

Since a well-advertised play assures a full house, an enthusiastic performance, and large receipts, the director should plan the publicity program as carefully as a general maps out his campaign of battle.

Listed below are several devices and suggestions which will help to arouse interest in the coming attraction. While designed primarily for plays, they may be adapted easily for other school activities.

1. A month before the play is to be presented have short talks given in assembly and P. T. A. explaining briefly the nature of the production and asking people to reserve the date.

2. Conduct a poster contest either in the art classes or among all students in school artistically inclined. Display all posters in the school corridors and have three competent judges choose first and second place winners. The winning poster may be framed and placed in the public speaking or art room permanently. Tickets should be presented as awards. All posters may then be used for advertising purposes.

3. Place painted cloth banner with name and date of play across main street.

4. Send booster letters on cleverly decorated stationery to women's clubs, local organizations, and business houses.

5. Make spare tire covers from white oilcloth with name and date of play painted in black letters and distribute to students and faculty members who drive cars.

6. Two weeks before the play have snapshots of members of the cast taken, using your ingenuity to devise captivating scenes and poses from the play. Make use of costumes and properties, if possible. Mount these on poster board with attractive lettering. An enlargement for the center of the poster with a half dozen small pictures grouped around it is particularly effective. Change these posters from place to place in the business district and at school. People will stop and look at photographs—always!

7. Distribute printed handbills with clever captions, such as: "Quarantine! No one admitted to (place), (date), without ticket. Junior Play Fever!"

8. Have artistic students make blackboard posters in colored chalk in study

halls. These should be pictorial and should be left on the board not longer than a week preceding the play.

9. Advertise among the student body for unusual properties needed in the play.

10. Have characters in costume present two or three brief scenes (not more than eight or ten speeches in each) during a regular assembly period. Follow these with a pep speech given by a student announcer *not* in costume.

11. Conduct a ticket selling contest among the four classes. Have four huge thermometers drawn on a large poster for the school bulletin board. Students should report each morning to a faculty member in charge of the contest and she should then indicate the results by raising each red mercury line to its proper degree.

12. Solicit the co-operation of the local newspaper. Furnish the copy yourself and each week feature a different phase of the play, such as: cast, plot, setting, ticket selling campaign, etc. In the last issue before the performance run photographs of the leads and have the cleverest, most captivating write-up possible.

The day is past when students become faint at the mere mentioning of assembly. Today they are calm, confident and quick in repartee. They no longer fear the sting of criticism. They may give their views with full assurance of co-operation.

The teacher is not looked upon as a commanding all-too-wise superior. He is their friend and companion as well as instructor and advisor.

Teachers of today are fitted for their offices. They recognize the sensitive child and put forth every effort to help him in overcoming his timidity. Their keen eyes see and strive to bring forth the possibilities lying dormant. Ever remembering that such a child may be holding in its young brain the destinies of millions.

The wise teacher gets into the student's heart by encouraging his dreams; makes a friend of him and does not criticize his efforts.

We are told that Demosthenes was born with none of the usual natural gifts and never had them. When he tried to be funny he raised a laugh only against himself; and besides, he was a stammerer. Yet today he is a recognized figure.

## T. N. T. OF BASKETBALL — TEAM-WORK AND NATURAL TRAINING.

By N. B. MARTIN.

(Mr. Martin is Superintendent of Schools, Rhame, North Dakota. Formerly coach of Deering School, consolidated champions of North Dakota, 1927; runner-ups in 1928 and 1929. President of The Consolidated League in 1928. This is his second article on this subject. His first article appeared in the December number.)

Basketball is a game of SPEED—SPEED in getting about the floor, SPEED in passing, SPEED in shooting, SPEED in thinking.

Get started FULL SPEED at the first toot of the whistle. A slow team will never win championships. Against most teams the easiest time to rush them off their feet is the first few minutes of the play.

Skill in catching and passing the ball is the first thing to acquire. Before you can pass a ball you must catch it. Have your fingers and thumbs well spread and your palms cupped. Keep your eye on the ball till you have it. The action of a short pass should be mainly from the fingers and wrist and the return made with the hands in the same position as when you caught. Any drawing back of the arms in preparation for passing tells your opponents what you are going to do and it takes time. A pass below the belt is hard to handle. HIT THE SHIRT. Long passes, if you use them, should be head high or higher. Don't drive a ball hard at a team-mate who is close to you. He can't handle it. Make allowance for your team-mate's speed—pass ahead of him. BEWARE of easy arched passes over an opponent's head. They will be intercepted nine times out of ten. Many weak teams use this pass a great deal. It is very easy to break up.

Go to meet the pass. This is a cardinal principle in basketball. You are no good behind your guard. Lose him, dart, dodge, change your pace, cut. To wait for a pass is fatal—go to meet the pass. MOVE! MOVE! MOVE! There is no excuse for any member of a team ever standing still when his team has the ball. The place for spectators is on the sidelines. Don't be a spectator or you will find yourself there. This is a game of speed. ALWAYS cut for the open and toward your own basket the instant you pass a ball. In fact, as you pass the ball you should be started. You are the most important man on the team the instant after you have passed the ball. Your guard's eye will momentarily follow the ball, and this is your best chance to lose

him. You can be six feet ahead of him every time.

PASS AND CUT FOR THE BASKET, is an old thumb rule, and it is about one-third of all basketball science. Keep the ball away from the side lines and out of the corners. It is a good thing to run down the side lines when you want to get ahead of the play and not be observed, but when you expect a pass—CUT IN TO THE CENTER OF THE FLOOR. Cut across in front of the play. Or, better still—BACK TOWARD THE PLAY. When the opponents have the ball, work them into the corners and toward the side lines.

About dribbling: Much of this breaks up team play. However, short dribbles are very valuable at times. All dribbling must be DRIVING. Bouncing the ball is inexcusable. Remember, you are fighting to get that ball down—DOWN toward your own basket, and nothing but a drive will get it there on time. When your teammates are all covered, a short dribble to the open is good. Follow up the dribble or else your team play will be ruined. A good rule: NEVER DRIBBLE WHEN YOU CAN PASS.

In guarding a dribble, work your opponent toward the sidelines. If you are following him, don't try to get the ball until you are even with or ahead of him—holding will be called. About guarding: When guarding a man who is in the open with the ball, don't rush at him and dive for the ball. He will probably pivot and turn and let you sail on past. Go at him with feet apart, knees slightly bent, arms forward and spread, ready to jump to either side if he does pivot and ready to pounce on the ball when he actually tries to make his pass or shot. KEEP BETWEEN HIM AND HIS BASKET. When he finally passes or shoots, STICK TO HIM CLOSER THAN EVER.

When guarding an out-of-bounds player use the same idea—STICK.

Follow your shots and your team-mates' shots. Get that BALL. A team which cannot get off the floor and recover a good percentage of their shots will be weak. This is equally important under the opponent's basket. Go for the ball and forget yourself. Use TWO HANDS. Going after the ball with one hand is always an indication of the lack of courage. Other indications of the same lack are closing your eyes or turning your head away at the moment of play.

The most important principle of team

offense is the **BREAK**. The instant you get the ball—five men should be starting down the floor for the play—darting, dodging, cutting across in front of the play—fighting for the open—driving that ball DOWN toward your basket. Next in importance comes the **BREAK** on defense. Until you can make these shifts instantly, until the entire team can make these shifts—your team will never be more than a second rater. The whole thing can be put into a few words—get ahead of the ball.

A man can't advance the ball if there is no one ahead to pass it to. There must be two or three men ahead of the ball, and MOVING—one should be in the open for a pass or shot.

If you use the five-man defense you must remember this point or your offense will be hopeless. When you get the ball from your opponents you are all at the wrong end of the floor. Now is the time when you must have a quick break or there will be no one ahead of the ball.

If you don't remember anything else in the heat of the game, remember that—**GET AHEAD OF THE BALL**. You are at least in a position to help your team. When you have picked your man on defense, keep him out of the play. It is not

enough that your man makes no baskets. Too many players think they have done all that is required if they keep their man from scoring, while the truth of it is while he is making no baskets he is handling the ball most of the time and is feeding shots to his team-mates.

**NOW—GO GET 'EM! LET'S START.**

It takes a real HE-man to be a basketball player. A HE-MAN IS NEVER DOWN, NEVER QUILTS. NEVER STOPS, NEVER IS LICKED. BE A REAL HE-MAN.

(Apologies to Kipling.)

It ain't the center or the guard  
Nor the individual play,  
But close co-operation  
That makes them win the day.  
It ain't the individual,  
Nor the "big boy" as a whole,  
But the everlasting team-work  
Of every bloomin' soul.

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**IT IS TIMELY.** This year as never before diplomacy will count. It is a time when school people need the benefit of tact. A high school principal says, "This book is something the teaching profession has been looking for." A state superintendent declares, "I think it is timely."

**IT IS DIFFERENT.** "I never read anything like it," admits a superintendent. A high school principal says, "It is a most ingenious presentation of a neglected subject." A daily paper comments, "It courageously discusses a subject which until now has been avoided in the teaching profession."

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**IT IS READABLE.** An assistant state superintendent states, "I find it tremendously interesting; so much so that every time I take it up I seem to find it more and more pleasing." A teacher in a large city school system declares, "It is the most interesting book for teachers I ever read." A county superintendent reports, "It is interesting in every line."

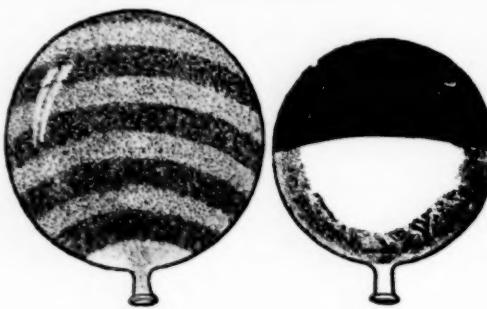
**IT IS JUST WHAT TEACHERS WANT.** A state reading circle recently ordered two thousand copies. "So teachers may be happy," announces a metropolitan newspaper relative to this book. "I only wish it had been available before I began teaching," remarks a home economics teacher.

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**DESCRIPTION OF CHARACTERS.**

**The Baker**—In white, with baker's cap.  
**David Teniers** (the young artist)—In tight fitting coat with flared skirts, knee breeches with leggings, and a flat Dutch hat. His hair is long on his shoulders. White collars and cuffs. Carries a portfolio.

**Van Hermann** (a beggarly tramp)—In tattered coat and hat, trousers stuffed into high boot tops.

**Armand** (a street musician) who works on the sympathy of Teniers. He supports his mother by his music on the bagpipe.

**English Gentleman** (traveling through Belgium)—In long cape coat, high sleek boots, and felt hat.

**Stable Boy** (with whom the gentleman left horses and carriage to have harness repaired)—In leather apron, coarse boots. Tousled hair.

**Footman** (from gentleman's carriage)—In livery.

**SETTING.**

A baker shop in Antwerp. A fat little baker who takes great interest in his business. The wall at back of stage is filled with shelves of bottles, jars, dishes and other crockery. A long counter runs parallel with the shelves. The food is under the counter and in glass show cases.

Two square tables are at left end of stage in front of counter. A window left end has hinged shutters which blow shut during the wind. A door left end of counter leads into the garden.

The entrance door, right, has glass panels on each side. Four chairs at each table and one long bench in front of counter.

It is a rainy day and occasionally rain may be seen dashing against the glass window and door panels. Lightning and thunder.

**DESCRIPTION OF PROPERTIES.**

Three steins.

Stack of plates.

Six buns.

Two portions of cheese.

Several coins (some copper and others silver).

One portfolio.

One whip for the stable boy.

Two hose and sprinklers (to make rain on glass).

Roast beef and mutton.

Pies on counter (tipped up to show).

**TIME**—Late afternoon, June, 1630.

**PLACE**—Interior of bakery in Antwerp.  
**AT RISE**—The baker is polishing off the tables in front of the counter, then goes behind the counter and is beginning to arrange the goods in the show case when the door at right suddenly blows open and loose papers and napkins blow violently across the room. The window at left slams with a loud bang. The baker rushes and picks up fallen articles and starts to close the door, when he almost bumps down Teniers, who "blows in."

**BAKER:** Ach! Look out! What do you mean nearly taking me off my feet, you vagab—(sees who it is and changes expression—smiles). And so it is you, Master David Teniers! I thought it was a vagabond who has been hanging around my windows all afternoon. Terrible afternoon. I never saw such clouds but once before. That was when we thought all Belgium would be blown away, and many of the fishing fleet on the river Scheldt were carried to the bottom of the harbor. You can not remember that, can you?

**TENIERS:** No, but I have heard my father tell of the beauty of the heavens on that occasion, and how he rushed around trying to find a place where he could paint those skies without the wind blowing his canvas away.

**BAKER** (contemptuously): Bah! Just like artists always are, never looking seriously on anything in life. Usually a very trifling lot, if you will allow me to say so.

**TENIERS:** Perhaps, my friend, but that is their life and nature. I feel that I should know, because I, too, am an artist of sorts—perhaps not so good as my father—but I have the same instincts, just the same. We do not wish ever to do harm to our fellow men, but on the other hand we paint not only for the pure joy that we get out of it for ourselves but that we might give joy to those who love the beautiful, but can not copy it.

**BAKER:** A lot of good that will do, when a man is hungry. (Boastingly.) Now I—I feed the hungry. When one is weak and exhausted, if he will but come into my shop, the fragrance from

my delicious pies and cakes alone revives him—and then if he but sits at one of my tables and partakes of my buns and perhaps a stein of—

TENIERS: Yes, I acknowledge all you say, but at the same time it is only temporary. Our art feeds the soul and is a lasting pleasure.

BAKER: Just as you say. (Aside.) This is no way to make a customer. (Aloud.) But Master Teniers, have you tasted my new buns (rubbing his hands). Fine, I assure you. Light and flaky. They rise like this (gestures with his hands)—and just a little cinnamon, just enough.

TENIERS: No, I have not tried them, and as rain seems to be approaching I might as well take a cold slice of roast as well.

BAKER: Well said! (Hurries behind counter and prepares the platter while Teniers sits at back table and looks in the direction of the window at right.) Happy is the man who eats of my cooking. I always prepare it myself and I know that it is the very best. (Brings the food and drink and places it before Teniers.)

(Enters Van Hermann, door right, and saunters over to vacant table, sits down and looks longingly at food in Teniers' plate. Teniers begins to eat. Rain drops begin to show on windows.)

BAKER (to Van Hermann, roughly): What do you want in here? Be gone! All day I have seen you hanging around my windows. Get out, I say.

VAN HERMANN: Pray, is this not a public place? May I not come in and take refuge from the oncoming storm without being driven out? Truly, the poor have a hard time. No one cares if they live or die. God pity the poor.

BAKER: The poor! Yes! I would be as poor as you are if I had not wanted to work. But work I do, and I am proud of it.

(Teniers looks at the beggar; recognizes him.)

TENIERS: Van Hermann! Is it you? Yes, I am sure it is. I see the scar on your—

VAN HERMANN (turning away): Perhaps you are mistaken. I do not know you.

TENIERS: Do you not remember Teniers, David Teniers? The son of the painter who used to get you to sit for him. You surely can not have forgotten

me. I know that I have grown taller, but that can make little difference. But you, too, have changed; you look ill, and worn. What can be the cause of it? Did you not go to Ostend to be apprenticed to the glove maker? Why then do you look so forlorn?

VAN HERMANN (shamed): I am not the same—

TENIERS: Why should you not wish to be known by me? I *know* that it is the same, even though you do not have the scar. I know, too, how you got it—falling from the tree when you were stealing apples from our neighbor, Spachmann. Come now, Van Hermann, it is a shame to deny friends this way—

VAN HERMANN: I acknowledge. I did not want you to recognize me in my present plight. I have suffered much misery since I saw you—hunger—

TENIERS: Come! You must eat with me. (To the baker.) Another platter, sir, for my friend. (To Van Hermann.) I know by your looks that you are nearly starving. What will you have?

BAKER (preparing platter—aside): Friend! (Contemptuously.) So that is the kind of friends *he* has! Well, certain fish go in schools. It will be well to watch them both. (Brings platter to Van Hermann.)

VAN HERMANN (eating ravenously): I have a wolf's appetite. Could you not make it a slice of mutton as well as beef—and some cheese? I like cheese. (Baker starts to get it.) Wait, do you want me to eat without drink? (Looks at Teniers.) Order me a stein of beer—and yourself, do you not drink?

TENIERS: Yes, I drink the finest of all drinks—water, clear and sparkling. And what is more, I never take a drink of it without thanking my heavenly Father for it.

VAN HERMANN: Yes, water is all right—when you can not get beer.

TENIERS: Well, I see you have not changed your vicious ways. But tell me about yourself.

VAN HERMANN: You remember, my father sent me to Ostend, to the glove maker's, saying that as he had nothing to leave to me, that I must be learning a trade so that I might make a livelihood. And at the end of a long year, as I had behaved in a becoming manner, I was promoted to the place of bookkeeper—

TENIERS: Excellent!

VAN HERMANN (to baker): Another mug of beer, and hurry with it. (Baker brings and pours another Stein of beer.)

TENIERS: Go on. But with so brilliant a prospect, I can not understand finding you at a baker shop—so—you know—

VAN HERMANN: Do not mince the matter. I know what you are thinking. (Pauses.)

TENIERS: Go on.

VAN HERMANN: Well, at the end of a year I had the ill luck to rise in my employment—

TENIERS: Ill luck! How can you call that ill luck?

VAN HERMANN: Alas! The cashier died, and I was given his place, which was twice as responsible.

TENIERS (laughing): Ha! Ha! I should consider that most satisfactory.

VAN HERMANN (to baker): Waiter! Some more cheese. (To Teniers.) Well, you see, I was daily handling money, and I often forgot that it was not mine. You might know the rest—I was threatened with prison. I made promises but one day my master, in a fit of anger, shook me by the shoulders and thrust me out of the door, saying, "Go and be hanged elsewhere"—and here I am.

TENIERS (disgusted): And do you intend to repay him?

VAN HERMANN: Why should I? But what have you been doing?

TENIERS: My father is a painter and I am following in his footsteps.

(Enter door right, a gentleman, holding his coat close around him. Lightning is seen flashing through the windows and doors; thunder. Baker hurries to meet the stranger.)

BAKER: What can I do for you, my good sir?

GENTLEMAN: You might give me a glass of ale and a bun—

BAKER: Yes, by all means, a bun. I have delicious buns. My own new manner of making them—light and fluffy and flaky—and just a little cinnamon, just enough. (Hands them over the counter to gentleman.) But will you not sit at one of my tables? (Aside.) Perhaps if he sits he will buy more. (Runs around counter and places chair for occupant.) How long are you to be in Antwerp? I judge you are a stranger.

GENTLEMAN: Yes, I am English. Traveling. Beastly weather you give us here.

BAKER: Today it is most unusual.

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GENTLEMAN: It is to be hoped that it is not *usual*. I was hurrying through when the horses in my carriage became frightened and broke their harness. I am having it repaired, and while I waited the storm gathered and broke, so I came in here, almost blown in by the wind. (Eats.)

BAKER: 'Tis to be hoped that your bad luck will turn out good luck for both of us. My trade increases and you get the chance to eat some of my delicious buns. Light and fluffy—and just a little cin—

TENIER: Come, sir, tell me what I owe.

BAKER: A ducat. (Hurrying over with outstretched hand.)

Teniers reaches in his pocket and pulls out a small coin, shakes his head, reaches in another pocket, gets another copper piece.)

TENIER: What must I do? This miserable fellow has eaten more than I could pay for. I felt kindly toward him and asked him to eat, the same as I, but he kept calling for more. Perhaps you will let me pay when I pass this way again.

BAKER: I do not do business that way. It is only just that you pay when you eat. (Angrily.) You said nothing about having no money when you ordered my delicious buns, light and fluf—

TENIERS: Can you not cease prating your wares until I can think out a way?

(Van Hermann has been walking around looking through the door into the kitchen, comes back and speaks to Teniers in stage whisper.)

VAN HERMANN (whisper): I have found a way (points to rear door). That door—through the garden—then the highway.

TENIERS (indignantly): Without paying? I am not your sort. Shame on you! (Sound of a bagpipe is heard outside, then the door right is opened and a little boy, Armand, enters with his bagpipe.)

ARMAND (to baker): May I play for the gentlemen?

BAKER: Who cares for your music?

GENTLEMAN: Let the child play, or at least let him stay in from the storm. See how the wind blows the rain against the windows in torrents.

(Rain is seen falling in sheets through the windows. Boy walks to center of room close to Van Hermann, and puts the bagpipes to his lips and begins to play, but is stopped by Van Hermann.)

VAN HERMANN: Do not come following me. I never give to children, old men, nor old women.

TENIERS: Whom, then, do you give to?

VAN HERMANN: I never give.

TENIER: Shame on you! Let the child play. I know him. He has an ill mother; I have helped him before.

VAN HERMANN: And so you will keep him lazy?

TENIERS: How can you call a child lazy when he supports his mother?

VAN HERMANN (contemptuously): By playing the bagpipe! Ho! A fine trade.

TENIERS: He does what he can, which is more than you do. Come, my boy, take these. (He throws the copper coins which he has in his hand to Armand.)

VAN HERMANN: And so you have lost your senses. That was the only money you had.

ARMAND: And God will repay him, for that and all the rest that he has given me in times past. But tell me, my good young man, what is your name, that I may pray for you when I pray for my mother.

VAN HERMANN (sarcastically): Which will do you both a lot of good, I must say.

ARMAND: Tell me your name, sir, if you will.

TENIERS: David Teniers.

ARMAND: Which, the young or the old?

VAN HERMANN: The old (laughing).

TENIERS: Pray for both, Armand, for the old is my father.

BAKER (sarcastically): Well, has that increased your ducats in your pockets?

TENIERS (surprised): Ah, yes; I will soon pay you, never fear. Give me my portfolio. (Opens his portfolio and gets out pencils and begins to sketch.) Armand, stand there—there—more in the light—hold your bagpipe as if you were playing—but do not play. (Armand does as he is told.) Now, that is right—do not move. (Draws rapidly.)

(Van Hermann stretches out on a bench and looks from under his hat brim. The baker comes over and watches over the shoulder of Teniers. The gentleman finishes his light meal and comes over and stands behind Teniers and watches him draw.)

BAKER: I do not see how that will help you.

TENIERS (smiling): Assist yourself and God will help you. Just wait. Was it not God who sent this child to me? So I am making use of him. (Draws.)

(Enter a stable boy, who goes up to the Englishman.)

STABLE BOY: My lord, your carriage is ready.

GENTLEMAN: And have you fed the horses?

STABLE BOY: No; you did not so order. We thought you were in such a hurry.

GENTLEMAN: I am—at least, I was—but now—I have decided to have the horses fed. Go do it. (Flips him a coin.)

STABLE BOY: As you say! (Goes out.)

TENIERS: 'Tis done—all but my name. (Holds sketch at arm's length and looks at it through half closed eyes; signs name with a flourish.) There now (to the baker), take this (hands the drawing over). Go to Ebards drawing shop two doors off and he will give you a ducat, and my bill will be settled. I have no other money.

BAKER: How do I know that he will give me a ducat? And while I am gone, who knows but that you will run away, and perhaps take my stock of delicious buns, light and fluffy—

GENTLEMAN (going up to baker and taking the drawing in his hands: Let me see this. (Turning to Teniers.) Young man, I want this drawing, and I will pay you three ducats if you will let me have it.

ARMAND: Ah! The Lord has heard my prayers. (Kneels at the stranger's feet.) My good sir, you are so kind.

GENTLEMAN: What have I done for you, my boy?

ARMAND: It was for the young painter I prayed and my prayers were answered through you. Can you not know that it makes me very happy?

GENTLEMAN: Then perhaps you will be even more happy when I give you this for your mother. (Hands him a coin.) And now (turning to Teniers), the painting belongs to me? (Reaches in pocket and hands him three ducats.)

TENIERS: You have paid me too highly, I am afraid. Ebards always gives me just one ducat for a drawing—

GENTLEMAN: He is the dealer and sells the same to others for their true worth. This time I feel lucky to have gotten this, and if you ever need a friend, should you come to England, present this card at the castle gates and you will be admitted. (Writes name and directions on card; hands to Teniers.)

(Footman enters, door right.)

FOOTMAN: My lord, all is in readiness. The carriage is at the door.

GENTLEMAN: But the horses—have they so soon eaten? I told the stable boy—

FOOTMAN: Yes, I know, but he did not understand. I had already fed the animals.

GENTLEMAN: I am coming. (Turning to Teniers.) My young friend, you are not only a great artist, but an honorable man. I am glad to know you. Remember, I shall ever be at your service. Good-bye. (Shakes hands and goes out.)

TENIERS (to the baker): Here is your ducat. I am sorry to have given you such a fright about my bill, especially after having eaten those delicious buns, light and fluffy, with just a little cin—(coughs to keep from laughing).

BAKER: Cinnamon, sir, just enough. Come in again when you feel the need of—

TENIERS: Yes, yes, I shall know where to come, but I shall always know just what coins I have with me. (Turning to Van Hermann.) Take another of these ducats, you miserable fellow. I must not tell you what I think of you, but this I will say, from now on I hope to forget your name and I want you never to remember mine. (To Armand.) Come, Armand, the rain has cleared away. This other ducat goes to your mother. (Hands the ducats to the two and starts out with Armand.)

ARMAND: I will go with you anywhere you wish and do anything you want me to, for I love you. (Throws his arm around Teniers' knee as he drops on his own. Van Hermann slips out door right. The baker stops his work and looks at Teniers and Armand in amused surprise.)

TENIERS: And you have been a great inspiration to me. I shall some day finish a beautiful picture of the "Player on the Bagpipe."

(CURTAIN)

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## Games for the Group

### A Ground-Hog Party for February.

CEORA B. LANHAM.

#### INVITATIONS.

The invitations will give the first suggestion of the party so they should be decorated with graceful silhouettes or a sketch of a pert little ground-hog peering from a hollow log or from a hole in the ground. The following informal verse is suggested:

When from his deep dark hole under a log,  
Cautiously peers little Mister Ground-hog,  
To greet the early Spring weather,  
Let all good friends get together.  
There'll be heaps of fun before the finish  
And many shadows'll be diminished.  
Come to (place) and don't be late!  
On (the day), the hour is eight.

#### Committee.

Decorations should carry the artistic idea of shadows and the humorous suggestion of lazy little ground-hog. A most pleasing combination.

Decorate the light fixtures with white tarlatan, or any soft pastel shades, on which graceful silhouettes have been appliqued. These figures may be cut from black paper or may be purchased from a novelty store where ten or twelve figures are combined in one package.

In the hall a light may be placed on the floor and the overhead lights turned off, so that the guests may see their long shadows thrown on the wall as soon as they arrive.

The reception committee may wear black costumes with white applique figures or white costumes with black silhouette figures on them.

#### GUESSING THE SHADOWS.

Several persons should be selected to sketch the profile of each guest and cut the sketch from the paper on which it has been marked. Pin the profile on the wall and ask the guests to guess whose silhouette is before them. The one guessing the greatest number is awarded a prize.

#### CHUCKING THE WOOD.

The guests are counted out—Black, Brown; Black, Brown—until each guest has been given a name. The "Blacks"

go to one room and the "Browns" to another.

Twelve baskets are placed in a row and each basket is to represent a month of the year. Chips or sticks, which is supposed to be "wood," are to be thrown into the basket. At a signal the leader of the "Blacks" and the leader of the "Browns" each carries twelve "woods" which he "chucks" into the twelve baskets.

The second in line follows the leader and takes the twelve pieces of wood from the baskets and carries them back to the starting point and hands them to the next person in line, who is followed by a person taking the "wood" from the basket, and the race continues until one side has put in and taken out all of the wood and returned it to the starting point. The "wood" must be of one color for the "Browns" and of another for the "Blacks" and each side must carry their own color and not touch the "wood" belonging to the other side. This is a lively "mixer."

#### ARRANGE THE SENTENCE.

The words, "See—my—shadow—at—my—door, Back—to—sleep—for—six—weeks—more," are written on slips of paper and with blank slips are given to the guests. Those who draw the words must arrange themselves in order to present the slogan. The group must sing a "sleepy" song.

#### LITTLE MISTER GROUND-HOG.

Each guest is given a pencil and a slip of paper and requested to draw a picture of a ground-hog or something which suggests a ground-hog. A small prize may be given for the most realistic one.

#### PARTNERS BY AUCTION.

The young ladies may cast their shadow on the wall and the men may bid for them. The highest bidder gets the shadow. The auctioneer may introduce much merriment in this part of the program. If the entertainment is not a money-making one, instead of bidding the men may take turns and guess the identity of the shadows.

#### TABLE DECORATIONS.

In the dining room the shadow suggestion may be made most effective by dim

lights, and shadows thrown about on the walls and ceiling.

In the center of the table, a pile of stones, on a bit of soft green moss, will be the place to present the central theme of the party—Little Mister Ground-hog. A clever little figure may be made from brown crepe paper and marked with crayons.

The table may be covered with a white cloth over which a white or soft green tarlatan cover is spread and the tarlatan spread will be decorated with many silhouettes.

The center light above the table may be draped with tarlatan to match the table and carry the shadow idea in the decoration of silhouettes.

#### THE FAVORS.

The favors may be tiny boxes of candy decorated with silhouettes and the place cards may be silhouettes of dancing figures standing in place.

If comedy is suggested, use candy wrapped in paper and tied to represent links of sausage—"ground hog"—may be the favors.

#### REFRESHMENTS.

To make this party a decided novelty and different from other parties, the refreshments should be hot waffles, served with maple syrup and "ground hog" (sausage.) Hot coffee and chocolate wafers.

#### Some Riddles to Tease You.

GEORGE GAUTIER.

These riddles may be used in various ways. If typed or mimeographed, the answers should be put on separate slips and when the riddle is read the one who has the correct answer should read it.

To what city should the curious go? Peking.

What is steel wool? The fleece of a hydraulic ram.

Why has a shoemaker wonderful powers of endurance? Because he holds on to the last.

What killed Julius Caesar? Roman punches.

When does a sculptor make provisions for the future? When he plans a head.

On what tree does the doughnut grow? The pantry.

Why is a professional thief always so comfortable? Because he takes things so easy.

What is a parasite? One who goes

through a revolving door on another's push.

What is it that never asks any questions, yet requires many answers? A doorbell.

What part of a ship did Abe Lincoln live in? Cabin.

What is the favorite fruit of history? Dates.

Why did the rose bough? Because it saw Sweet William.

Why do pianos possess noble characters? Because they are grand, upright and square.

Why should 288 never be mentioned in company? It is too (two) gross, 2x144.

When is love deformed? When it is all on one side.

Spell dry grass with three letters. H-a-y.

What is the difference between one yard and two yards? A fence.

What part of a ship represents where women hunt for bargains? Sails.

What is the difference between truth and eggs? Truth crushed to earth will rise again, but eggs won't.

When do we find the wind most biting? When we are in the teeth of the gale.

What is the difference between a woman and an umbrella? You can make an umbrella shut up.

What is the coldest reserved seat in a theatre? A seat in Z row.

Spell frozen water with three letters. I-c-e.

What is the dog-star of the firmament? The sky-terrier.

What's almost like a cat's tail? A kitten's tail.

What part of a ship represents the name of a soda mint candy? Life-saver.

Why is the crow the bravest bird? Because it never shows the white feather.

What is it you can take from a hole and have some left? Wholesome.

What is the gentlest spur to use? Whisper.

What is so brittle that even to name it is to break it? Silence.

What would happen, speaking geographically, if a colored waiter dropped a roasted turkey? The fall of Turkey, the destruction of China, the overflow of Greece, and the humiliation of Africa.

What part of a ship represents what a romantic girl wishes to have? Bow.

How many soft boiled eggs can you eat on an empty stomach? One—after that, your stomach is no longer empty.

Who are the men who have made their mark? Those who can't write.

Which fish carries a weapon? The sword-fish.

Why is a snow man unsociable? Because he gives everybody the cold shoulder.

Why wasn't there any card playing on the ark? Because Noah sat on the deck.

What is found on a ship that represents a male child? Buoy.

Why do we rarely miss the 12:50 train? It is ten to one you catch it.

When is a boat like a knife? When it is a cutter.

Why must a fisherman be very wealthy? Because his is all net profit.

What is found on a ship that represents something we burn in our grates? Log.

When does a public speaker steal lumber? When he takes the floor.

What is that which grows with its root upwards, lives only in the winter, and is never seen in the summer? An icicle.

What part of a ship represents a kind of wine? Port.

In what numerical order did Noah leave the ark? He came forth (fourth).

What holds the moon in its place? The beams.

How does the sailor know there is a man in the moon? Because he has been to sea (see).

What is found on a ship that represents the name of a hat? Sailor.

What beams can no carpenter saw? Sunbeams.

What is found on a ship that represents the kind of father a wayward boy needs? Stern.

What game is played like a ship in a storm? Pitch and toss.

What part of a ship represents what an old hen will do to a setting of eggs? Hatch.

Why are tears like potatoes? Because they spring from the eyes.

What is it that flies and yet has no wings? Time.

What part of a ship represents a name for fifty-two playing cards? Deck.

### Telegrams.

By JULIETTE FRAZIER.

Distribute pencils and paper and have each player in succession name a letter of the alphabet until there are ten letters. Instruct the players to write these on paper as they are given. Then they are to compose a telegram of ten words. The ten words are to begin with the letters in the order given. For instance: S A Q T L N K M B E could be written thus: SEND ARNICA QUICKLY TELL LUCY NOTHING KITTEN MUTILATED BY EXPRESSMAN. The telegrams are to be read aloud. A stick of candy, an apple or an orange may be given to the person who is clever enough to write the most striking telegram.

### The White Elephant Party.

Since a "white elephant" is something no one wants, a white elephant party is one to which each guest brings some article absolutely useless to him. The articles must come wrapped, and are numbered as received. Then duplicate numbers are shaken in a hat, and every person present draws a number, receiving the white elephant corresponding, to take home as a favor.

Some "white elephants" brought to a recent party are: a calendar for year-before-last, a lace boudoir cap, a celluloid man's collar, a woman's hat of a bygone season, a box of hairpins, a paper of snaps or hooks and eyes, and so forth.

Refreshments could include animal crackers, or a box of animal crackers could be given for a prize to the one bringing the cleverest "white elephant."

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For Parties, Banquets, Assemblies, and Money-Making Entertainments.

### A Wheel of State for George Washington Programs.

**SETTING**—A stage with floor space for forty-nine. A curtain of some neutral shade for background. Washington's picture in center space. American flags triced above it. The president's flag beneath. At center stage an attractive tall standard, at top the eagle in gold and the American flag. To stage left and to front of standard, Columbia stands. She wears the regulation white flowing robe with sash of red, white and blue, a crown of blue with silver stars and holds a golden scepter. As the curtain is raised a chorus sings the first stanza of "My Native Land."

"I sing to thee, my native land,  
In strength and beauty thou doest stand!  
The people's hope, the freeman's pride,  
Thou dost the nations onward guide.  
I sing the land that gave me birth,  
The fairest land of all the earth!"

(Birge, Supplementary Song Series No. 5, Silver Burdette & Co.) ("Columbia the Gem of the Ocean" may be used, first stanza only.)

Enter Virginia. Takes place beside standard.

**VIRGINIA:** Proud state of an honored and most illustrious son. Our heritage a precious gift—his unfading glory. Great soldier, great statesman, great American, father of his country—Washington!

A spirited march begins.

(Suggestive: "George Washington Centennial March," or "Snatches in Melody," from "Our National Airs," by Mrs. Blanche Graham Williams, 2854 Talbott Avenue, Indianapolis, Indiana, or "Stars and Stripes Forever," or "Liberty Bell," by Sousa.)

The selected march is played as twelve characters representing the remainder of the original thirteen colonies, enter. They are dressed in white with red, white and blue suggestions such as shield, crowns, sashes and carry inconspicuously their state flags. They form a circle about Virginia and the standard and halt with

all about face toward the audience. The colonies then speak in turn.

**NEW JERSEY:** The elms at Princeton murmur praises of this great hero.

**MASSACHUSETTS:** Boston and Dorchester Heights bespeak his mighty power.

**NEW YORK:** I boast his oath of office—his words rang true—his bearing revealed the grandeur of his soul.

**NEW HAMPSHIRE:** As the granite from my hills is imperishable, so are the deeds of this noble man.

**MARYLAND:** The waters of the Potomac glide past his tomb.

**CONNECTICUT:** Washington was the hero of ages.

**RHODE ISLAND:** His example is complete—teaching wisdom, virtue, truth.

**DELAWARE:** In my boundaries flows the noble river that recounts the story of that Christmas night so long ago.

**NORTH CAROLINA:** It is of his exalted integrity, his unsullied purity of soul that I would speak.

**SOUTH CAROLINA:** As a guardian genius, he presided over the destinies of America during the Revolutionary War.

**PENNSYLVANIA:** The old state house at Philadelphia seems filled with his invisible presence.

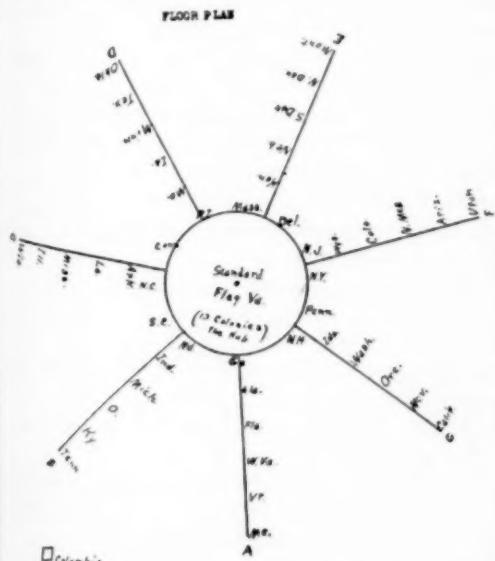
**GEORGIA:** The fame of Washington stands apart. True patriots emulate his virtues, revere his memory.

**COLUMBIA:** To thee, noble states, the triumph of victory belongs. This land of freedom is the richer for your valor, the safer for your sacrifice, the happier for our freedom. Yours was the glory to have served with the man whose rare qualities fitted him for fulfilling high destiny, whose far-reaching vision beheld this country's broad expanse.

Song by a chorus—"America the Beautiful."

The remaining thirty-five states march on the stage, forming seven spokes of a wheel with five states in each spoke and form about the thirteen at the hub, Virginia remaining in the center of the circle. These characters carry their state

flags inconspicuously for the time being and also carry letters made either in fluffy red, white and blue paper rosettes or of green laurel leaves. During the march of these states, these letters are placed upon the back curtain in positions dimly designated, just beneath the president's flag, and build up the quotation, "First in war, first in peace, first in the hearts of his countrymen."



Virginia at center quietly gives the commands for the march of states. The spokes from end to center by states are numbered 1, 2, 3, 4, 5; the spokes for convenience are lettered A, B, C, D, E, F, G. Several revolutions of wheel are made upon "Forward march" after spokes are in position and mark time. Several other revolutions are made following command, "About face." When spoke A is directly in front of Virginia toward the audience, three commands follow in quick succession: "Halt," "Mark time," "Forward march."

At the last command, 1 in spoke A places letter F when opposite curtain; 1 in spoke B places letter i when opposite curtain; 1 in spoke C places letter r when opposite curtain; 1 in spoke D places letter s when opposite curtain; 1 in spoke E places t on curtain; 1 in spoke F places i on curtain; 1 in spoke G places n on curtain.

At each revolution of wheel letters from 2, 3, 4, and 5 are sent forward to the 1's who continue to place letters until all are upon the curtain. After three revolutions, Virginia gives the command "About face."

The letters carried by the first state of each spoke are:

Second revolution—A-w, B-a, C-r, D-f, E-i, F-r, G-s.

Third revolution—A-t, B-i, C-n, D-p, E-e, F-a, G-c.

Fourth revolution—A-e, B-f, C-i, D-r, E-s, F-t, G-i.

Fifth revolution—A-n, B-t, C-h, D-e, E-h, F-e, G-a.

Sixth revolution—A-r, B-t, C-s, D-o, E-f, F-h, G-i.

Seventh revolution—A-s, B-c, C-o, D-u, E-n, F-t, G-r.

Eighth revolution—A-y, B-m, C-e, D-n.

As the last letter of the quotation is placed, all the state flags are unfurled as states march to position with spoke A opposite audience. A chorus sings "The President's March" ("Hail, Columbia"). Virginia places wreath above head of Washington during singing and leads off stage, the circle of twelve following between spokes D and E. Each spoke then marches off stage as they came on. Columbia takes position beside the standard that bears the American flag and audience sings "Star Spangled Banner."

(This could be simplified if it seems too ambitious for your school.)

### Home-made Valentines.

In a highly commercial age, the sentiment that surrounds Valentine's day is worth developing. Of late years, some of the paper companies have come to our aid with ready-made boxes of valentine materials.

It can develop ingenuity in the students, however, to collect all sorts of pictures, lace-paper doilies, colored pages from seed catalogs, colored paper from everywhere, and little verses to write in when they get the valentines made. Encourage them to write original verses, and to make their valentines according to their own ideas—not just copies of those they have seen in the stores. Be sure every student makes one for his mother or aunt, and have the school as a whole send the board members, principal, superintendent, and so on, a sample of their best original handiwork. It teaches them that everything pretty does *not* come already made.

### A Human Flag for February's Patriotic Holidays.

The making of a human flag may be done on a small scale and not be at all difficult. Ten grown-ups or children, matched as to height, are enough to make a good-sized flag. They should dress in white. Use three of them for the background with the forty-eight stars, the other seven for the stripes. On the backs of the performers are fastened long stripes of white, with horizontal stripes of red or squares of blue with stars. The stripes of red and the squares of blue are put on so that when the performers stand close together there is an unbroken line of stars or stripes. The children who form the stars will have three red stripes at the bottom of their dresses, those making the stripes will have seven red stripes of the same width, beginning at the shoulders and running in parallel lines to the bottom of their dresses.

Remember, this decoration is on the backs of the dresses only and the youngsters approach with their faces toward the audience, singing "Star Spangled Banner." The leader has the audience join in the song and on the last stanza the youngsters turn suddenly about so that their backs are to the audience, moving closely up to one another as they do so, thus forming the flag.

### The Personality Money-raising Plan.

FRANK H. EVANS.

Here is a money-raising plan that is ever popular and does not "wear out." It is, in fact, good annually, usually bringing returns greater than the sponsors hope for. The announcement is given that Miss Personality and Master Personality will be elected by vote. The girl and boy receiving the most votes will hold the honor for one year and be known as Miss Personality and Mr. Personality respectively.

Other names may be chosen to suit, of course. But it is well to avoid such names and expressions as "most popular," "prettiest" and "handsomest," etc. Jealousy and hurt feelings must be avoided.

Have a friendly printer donate printed voting forms similar to a ruled sheet, or these sheets may be simply made from ruled paper. The voter simply writes the name of the persons voted for (one of each sex) on a line and the same sheet

will contain as many votes as there are lines. These are afterwards tabulated.

In our very successful contest we allowed students, their parents, their friends or anyone to vote at 5c a vote. Each student is supplied with as many voting forms as he or she desires and they become politicians extraordinary, going around seeking votes for their favored choice. The forms plainly state that the voters must vote for whom he or she desires.

Every vote recorded shows the voter voting for two persons, that is, a boy and girl, thus, "Fred Brown and Mary Smith." The voter is not to sign his or her own name. The voter may vote as often as he or she desires at 5c per vote.

A vote cast as shown for both boy and girl would, of course, cost the voter 10c. Allowing ample time for the "campaign" allows much time for good "campaigning" and is good training for students; they go out after same voters again and again, they compare notes, they first have this rumor going and then that as to who is leading, and are at fever heat. It is a wise and fair plan to issue voting sheets only one at a time to each student and to require that the filled sheet be returned before a new sheet is issued. Thus, the issue is always a matter of uncertainty.

In some cases where a large number of candidates may be voted for, it is good policy to hold a nomination first in the school and select a number of good candidates first. It is bad policy to select just two for each honor as that leaves one lonesome loser; better always nominate at least five for each honor. And announce in advance that the only vote count that will be published or announced will be the winner's vote. Why? There will then be four losers for each honor and all losers will be on an equal footing, whereas if the vote were tabulated there would naturally be a "tail-ender" and feelings should be spared.

### Hearts and Flowers.

A Musical Play for Valentine's Day.  
By EDITH SELTER.

#### CHARACTERS.

As many flowers as desired—girls dressed in different colors of the rainbow.  
The same number of knights—boys dressed in white suits with big red hearts pinned on them.

TIME: The present, Valentine's Day.

PLACE: In the open, anywhere.

Scene opens with flowers seated around in the background. Knights enter and sing to tune "A Capital Ship," page 94 in The Golden Book of Favorite Songs (all songs may be found in this book):

KNIGHTS:

A loving heart and a laughing heart and a heart that was brave and true,  
Courageous heart, ambitious heart belong to the gallant crew;  
The pure heart and the eager heart, understanding and cheerfully light;  
There beats a brave heart, a quick beating heart, in the breast of each gallant knight.

(Chorus)

Then wake, ye buds, heigh ho,  
A courting we will go;  
We'll wait no more,  
For we adore  
The flow'rets bright and gay-ay-ay.  
Our hearts they are brave and true,  
Sweet speeches we will say;  
You'll never say "no",  
With us you will go,  
For we are fond of you.

(Knights turn and look at flowers pleadingly. Flowers rise and sing to tune of "When I Was a Lady," page 87.)

FLOWERS:

Oh, we are the flowers, the flowers, the flowers,  
Oh, we are the flowers, the flowers are we.  
With sunshine and laughter and rain dripping after.  
Oh, we are the flowers, the flowers are we.

We'll give you our smiles, our smiles, our smiles,  
We'll give you our smiles, for brave knights are ye;  
And happy we'll make you; we'll never forsake you,  
If once we do take you, oh, just wait and see.

(Knights sing to tune of "March of the Men of Harlech," page 102.)

KNIGHTS (kneeling one before each flower):

Flowers sweet, to you we're kneeling;  
By your charm our hearts you're stealing;  
We propose, to you appealing—(rising)  
Be our valentine!

(Flowers dance away, looking over shoulders, knights follow, catching their hands, continue singing.)  
As our partners dancing,

Every bloom entrancing;  
Onward gaily, love light daily  
'Neath your lashes glancing.  
Brave, true hearted knights you're leading,  
For 'tis you that we are needing,  
(kneeling)

On our knees to you we're pleading,  
Be our valentine!

FLOWERS (sing to tune of "Reuben and Rachel," page 99):  
Brave heart, true heart and courageous  
(Knights preen)

Gay and grand you may all be,  
What we want's co-operation (knights  
wilt)

Tactful lovers, don't you see?  
One who'd help us with the dishes,  
One who'd say "This dinner's fine";  
Applesauce each maiden wishes.  
He would be our valentine.

KNIGHTS (rising, sing to tune of "Michigan, My Michigan," page 98):  
If this will please thee, flower of mine,  
Applesauce, oh, applesauce,  
Then be my lovely valentine,  
Applesauce, oh, applesauce,  
I'll whisper sweet words in your ear,  
Appreciate you, call you "dear,"  
And all your life you'll surely hear  
Applesauce, oh, applesauce,

FLOWERS (singing to same tune):  
Then I'll accept thee, heart of mine,  
Applesauce, oh, applesauce!  
To be my lordly valentine,  
Applesauce, oh, applesauce!

I love the courage in your eyes, (knights  
preen),  
Your manly wisdom, strength and size,  
Your dumbness not to recognize (knights  
wilt),

Applesauce, oh, applesauce!

ALL (join hands and sing to same tune)  
Then all the world is hungry for  
Applesauce, oh, applesauce!

A bit of praise we all adore,  
Applesauce, oh, applesauce!  
So let us all our loved ones cheer;  
They're worth our highest praise sincere,  
O'erlook their faults and let them hear  
Applesauce, sweet applesauce!

ORATIONS, DEBATES, ESSAYS, ETC., prepared to order. \$3.00 per 1000 words. MANUSCRIPTS revised, reconstructed, and typed, \$2.00 per 1000 words. OUTLINES, \$1.50 each. Twenty-nine years' experience.

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## Book Shelf

For the convenience of our readers we offer this list of books of various publishers. We do not say that these are all the good extra curricular books, but we do say that all these extra curricular books are good. In time and with the help of our friends we hope to add other worthy numbers to this list.

### EXTRA CURRICULAR ACTIVITIES (General)

**A Handbook of Extra Curricular Activities**, by Harold D. Meyer. This is one of the most popular among extra curricular books. It contains 416 pages and deals with every phase of the subject. Character building and student participation in school government are given parts in the book, as well as are the more specific matters such as the annual, athletic contests, social functions, special day programs, school dramatics, etc. Price, \$3.

**All School Activities**, by F. C. Borgeson. This book differs from most extra curricular books in the fact that it treats of activities for the elementary grades. It is a new book, one that meets a great demand, and one that is of immense value in its field. Elementary schools welcome this book. Price, \$1.

**Extra-Classroom Activities**, by R. H. Jordan, Professor of Education in Cornell University. This book differs from other books in its field in the fact that it presents a unified plan for extra curricular activities through both elementary grades and high school. It contains 312 pages of sound theory and practical ideas presented in an interesting way. Price, \$2.50.

**Extracurricular Activities**, by Harry C. McKown. This is a standard book in the field of extra curricular activities. It treats the subject both generally and specifically. One who has access to this book will have opportunity for complete knowledge of what extra curricular activities mean and of how one should proceed to get the values they offer. Price, \$3.

**Extra-Curricular Activities in Junior and Senior High Schools**, by J. Roemer and C. F. Allen. This book is one that has extended its scope to cover both junior and senior high school interests. It contains 333 pages. The authors have made it a practical handbook and a readable discourse on extra curricular matters. Price, \$2.

**Group Interest Activities**, by F. C. Borgeson. This book is a companion book to *All School Activities* and takes up in a more specific way where that book leaves off. The two give a complete treatment of all elementary school activities. This volume should be in every elementary school. Price, \$1.

**Extra-Curricular Activities in Secondary Schools**, by Elbert K. Fretwell. The author of this book is recognized as the leader in the great extra-curricular movement. His work and leadership as Professor of Education in Teachers College, Columbia University, have made him the pre-eminent authority in the extra-curricular field. This book is his masterpiece. Price, \$2.75.

**Point Systems and Awards**, by Edgar G. Johnston. In this book the author gives types of point systems now in use and shows how such systems may be used to best advantage in guiding, stimulating, and limiting pupil participation in extra curricular activities. He tells how to proceed in introducing a point system and how its administration should be carried on. Price, \$1.

### THRIFT AND FINANCING STUDENT ACTIVITIES

**Financing Extra Curricular Activities**, by Harold D. Meyer and S. M. Eddleman. This book gives plans for raising money, methods of distributing finances, and systems of accounting for money. It gives forms for use in budgeting and accounting. It is a new book and one that gives definite and practical help in financing all branches of extra curricular activities. Price, \$1.

**How to Plan and Carry Out a School Carnival**, by C. R. Van Nice. This is a school carnival book written from the viewpoint of a school executive. It gives a general plan of organization for a school carnival and detailed instructions for carrying out that plan. It describes a number of advertising and money-making features. Throughout it treats the school carnival as both an educational project and a money-making enterprise. Price, 50c.

**Thrift Through Education**, by Carobel Murphy. Here we have the author's account of the highly successful experiment in thrift education as carried on in the Thomas A. Edison High School, Los Angeles. This book meets a very great need of high schools at the present time. It gives junior and senior high school teachers definite and workable ideas by which to develop thrift, business judgment, and habits of saving. Price, \$1.

### THE ASSEMBLY

**Assembly and Auditorium Activities**, by Harry C. McKown. This is a new book by this well-known authority in extra curricular matters. It contains 462 pages and treats every phase of the problem of developing assembly and auditorium activities that are powerful forces toward the achievement of secondary school objectives. Its emphasis is upon practical material, and it offers programs and program material that are appropriate for all kinds and sizes of schools and all grades within these schools. Price, \$2.50.

**Assembly Programs**, by M. Channing Wagner. This is a new and popular handbook on assembly programs. It gives principles, aims, and objectives of the school assembly. It describes the various types of assembly and shows how they may be correlated with the curricular work of the school. The author gives suggested programs for a whole school year. Price, \$1.

### HOME ROOMS

**Home Rooms—Organization, Administration, and Activities**, by Evan E. Evans and Malcolm Scott Hallman. This book gives both general and detailed treatment of the home room as it is now conceived by leading educators. The book is strictly new and a most up-to-date publication in home room organization, planning, and development. Price, \$1.

### SCHOOL CLUBS

**High School Clubs**, by Blackburn. Here is a book that gives the essentials of school club organization and direction. While it is not intended to be an exhaustive treatment of the subject, it does give an abundance of practical help. For a club sponsor with limited training, this book should be among his first literary references. Price, \$1.25.

**School Clubs**, by Harry C. McKown. This is a most complete treatment of the subject of school clubs. It suggests an exhaustive list of club projects and purposes. It gives instructions in the matter of club organization and management. It gives its readers a vision of club possibilities and a broad concept of the field. Price, \$2.50.

**The School Club Program**, by Harold D. Meyer. This is one of the newest books of this outstanding authority on extra curricular activities. It offers a wealth of suggestions for club organization and administration and gives its readers the benefit of the latest developments in that field. It gives those who have the responsibility of directing school clubs definite and practical help. Price, \$1.

### MUSIC ACTIVITIES

**The Everybody Sing Book**, edited by Kenneth S. Clark. A real American collection of songs for group singing in school, home and community. It includes a wealth of traditional favorites, hymns and carols, negro spirituals, close harmony numbers, old time popular songs, greetings, stunt songs, and club selections. It gives words and music for over 175 songs—all popular favorites. Price, 25c. Price per hundred, \$20.

**The Golden Book of Favorite Songs**. This is a popular and widely known song book. Its exceptional merit and low price make it suitable for schools of all kinds and for community singing. It contains a choice selection of popular songs for all ages and for every occasion. Price, 20c; per doz., \$1.80.

**The Gray Book of Favorite Songs**. This is a companion book to the Golden Book of Favorite Songs and it is gaining similar wide popularity. It is a collection of songs selected especially for assembly singing. It contains popular hymns, negro spirituals, songs of early days, sea songs, stunt songs, rounds, songs for special day, unison songs, and songs for male voices. Price, 20c; per doz., \$1.80.

### ATHLETICS

**Athletic Dances and Simple Clogs**, by Marjorie Hillas and Marian Knighton. This is a book of simple athletic and clog dances for the modern boy and girl. These dances include something of the stunt quality, but with sufficient character for the dancer to acquire accuracy of movement, poise, control, and relaxation. It is illustrated with 42 photographic reproductions. Price, \$2.

**88 Successful Play Activities**, a compilation of play activities recommended by the Playground and Recreation Association of America. It includes competitive events with handicraft articles, old time games, shows, exhibits, athletic activities, art activities, music activities, dramatic activities, and miscellaneous special activities. It has 128 pages in paper binding. Price, 60c.

**Handbook of Athletics for Coaches and Players**, by Graham Hickley. This is a simple, readable, practical athletic handbook of a general nature. It is divided into four parts—baseball, track, basketball, and football. It gives sound and fundamental coaching instructions in each of these four major departments of school athletics. Price, \$1.80.

**Intramural Ath'tion**, by Elmer D. Mitchell. This book shows how a system of athletics that will include large numbers of a student body can be introduced and carried on. It is the highly satisfactory result of the author's years of investigation and experience. It makes possible in every school benefits of athletics to those students who need them most. Price, \$2.

**Intramural Athletics and Play Days**, by Edgar M. Draper and George M. Smith. This is a handbook of intramural athletic activities. It gives a clear, concise view of the field, also definite ideas on organizing and directing an intramural program of athletics. It extends its treatment of intramural games and play days to include the interests of girls as well as boys. Price, \$1.

**My Basket-ball Bible**, by Forrest C. Allen. This book occupies an important place in the literature of sports. The author is widely known and immensely popular. Backed by seventeen years coaching experience with fifteen championships, Dr. Allen speaks with authority. No school with basketball interests can afford to be without this book. Price, \$4.

**Play Days for Girls and Women**, by Margaret M. Duncan and Velda P. Cundiff. This book was written to meet the demand for material on programs for days when girls from several schools come together to play with rather than against one another. This book has more than met that demand. It has done much to stimulate the movement. It is complete, clearly written and well illustrated. Price, \$1.60.

**Practical Football**, by Guy S. Lowman. This treatise on football represents the wide and successful experience of its author. It is a textbook in football. It stresses the fundamentals of the game and the best methods of teaching them. Many athletic directors of colleges as well as high schools regard this book as one of the very best available in its field. Price, \$3.

**Recreational Athletics**, prepared by the Playground and Recreation Association of America. This book contains more than two hundred pages printed in small type. It gives literally hundreds of practical suggestions for programs of recreative athletics, games, and sports. A most excellent and complete book. Price, \$1.

**Recreational Games and Programs**, by John A. Martin. This is a compilation of over two hundred games selected by the National Recreation Association. Some of the games are old ones. Many of them are new. All of them are worthy of a place among the best. All directions are given concisely but in sufficient detail to make direction of the games easy. Price, 50c.

**Team Play in Basketball**, by J. Craig Ruby. This book is particularly noted for its treatment of systems of play. By scores of drawings and illustrations it points out for the coach systems of play to aid his own team and to defeat the systems of the opponents. It may be thought of as an advanced course in basketball coaching. Price, \$2.50.

**The Psychology of Coaching**, by Coleman R. Griffith. This book is the product of a psychologist's excursions into the field of athletic competition. It points out in a convincing and interesting manner the fundamental principles underlying the behavior of people as it bears upon the work of coaching. Every coach of competitive athletic contests should have this book. Price, 82.

**The Science of Basket Ball**, by Walter E. Meanwell. This is a standard text. Just as its author has been an outstanding coach, so has his book been an outstanding book. Its diagrams, illustrations, and clear, interesting, authoritative discussions make it a classic. Price, \$3.50.

**The Technique of Basket Ball Officiating**, by James R. Nichols. This is a book that should come into the possession of every basketball official. It tells him just what he needs to know and reminds him of just what he should remember. It is interesting, authoritative, and complete. Its value can not be estimated for one who referees. Price, \$1.50.

### SCHOOL DRAMATICS

**Dramatics**, by Pearle Lecompte. Here is a book that gives in a condensed and interesting way the methods and technique of leadership in dramatics in the secondary school. It is definite, concise, practical, and authoritative. This should be one of the first books to be made available to the director of dramatics. No book in the field offers a greater value. Price, \$1.

**Runnin' the Show**, by Richard B. Whorf and Roger Wheeler. This is a book of instructions for the amateur stage director. It solves problems of scenery, stage lighting, and miscellaneous stage light and sound effects. It gives sixty illustrations and tells in an interesting and understandable manner the many things an amateur stage director should know. Price, \$1.

**Time to Make Up**, by Richard B. Whorf. In this book the author, who is an art director and actor, gives a clear description of every phase of the art of make-up. He tells what materials are necessary and describes the methods of using them to obtain any desired effect. The author's clear, concise style of writing and his many pen and ink sketches make this book simple and fascinating, as well as accurate and complete. Price, \$1.25.

### SCHOOL PARTIES

**400 Games for School, Home, and Playground**, by Elizabeth Astor. This book is well known and a standby in most recreation circles. It gives more than four hundred games providing for every age, purpose, and occasion. It contains 320 pages and numerous illustrations. It describes every kind of game that schools could use. Price, \$1.50.

**Games for Everybody**, by May C. Hofmann. This book gives a lot of favorite games both new and old. It was intended for both children and grown-ups. Consequently it fits well into the recreational needs of secondary schools. It offers games for various purposes and to fit the seasons and special occasions. Contains over two hundred pages and some illustrations. Price, 75c.

**Handy**, by Lynn Rohrbough. This book has, in a very few years, become a standard manual of social recreation. It gives mixing games, active games, social games, mental games, dramatic stunts, social songs, and several chapters on recreation programs and leadership. It is published by the Church Recreation Service, but it is well suited to school use. Price of library edition, \$1.75; of the loose-leaf edition, \$2.50.

**Handy II**, by Lynn Rohrbough. This new Church Recreation Service book has promise of such wide popularity as its companion, *Handy*. The following section titles will give some idea of the contents of the book: Program Sources, Socializers, Games of Skill, Big Times in Small Places, Table Fun, Treasures from Abroad, Singing Games, Rhythmic Mixers, Quadrilles, Folk Songs. Price of loose-leaf edition, \$2.50.

### SCHOOL PUBLICATIONS

**Student Publications**, by Geo. C. Wells and Wayde H. McCalister. The teachers and students in charge of school publications will find this a practical handbook. It is definite yet broad in its scope. Chapters are given to the school newspaper, the student handbook, the yearbook, the student magazine, and other publications. Price, \$1.

### PROGRAMS AND ENTERTAINMENTS

**Crazy Stunts**, by Harlan Tarbell. This is a book written to satisfy the persistent demand for all kinds of comical stunts. Most of the twenty-six stunts described have been derived from the author's experience on the stage. Yet this is a book for amateurs and one that schools can make good use of in designing programs of a light and humorous nature. Price, \$1.

**50 Successful Stunts**, by Katherine Ferris Rohrbough. Here is a book of stunts such as recreation leaders always need and for which there is a great demand. The stunts described in this book may be depended upon to please any audience. They were made available to the author through her experience in connection with a national recreation service and its publications. Price, \$1.50.

**High School Stunt Show and Carnival**, by Willard B. Canopy. This book tells how to advertise the show, organize committees, plan the parade and booths, and manage the various side shows. Thirty-four stunts and nineteen side shows are described in detail. All are successful fun-makers, yet they are all easily planned and carried out. Price, \$1.

**How to Put On an Amateur Circus**, by Fred A. Hacker and Prescott W. Eames. This book tells how to organize an amateur circus, how to construct the "animals," and how to build and use the other necessary equipment. By detailed description accompanied by over sixty diagrams, working drawings, sketches, and photographs this book tells how to carry out a whole circus—animal and acrobatic acts, clown stunts, side shows, and parade. Price, \$1.75.

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 For the SPEAKER who in conversation or public address would liven up his remarks with humorous illustrations.

### PROOF POSITIVE.

Today's song writers must be equipped with an excess of gray matter. Think of the hours of thought necessary for writing (you've heard it on the radio) "Ho do ho de ho, teedle dee de dee."—*Manchester Union*.

Mildred (the daughter of a dentist): "Well, dear, have you asked dad for my hand yet?"

Bashful Suitor: "No. Every time I step in his office I lose courage. Today I allowed him to pull another tooth."

Condemned: Have you done anything for me at all?

Lawyer: Yes, indeed.

Condemned: What—commutation of sentence?

Lawyer: No; I have had the day of your execution changed from Friday to Thursday. Friday is an unlucky day, you know.

Lady La de Dah (to daughter, as new hotel guests arrive): More vulgarians!

New Arrival (to friend): Did you hear that woman? She takes us for a couple of foreigners.

Teacher: Jimmie, can you tell me how matches are made?

Jimmie: No, ma'am, but I don't blame you for asking.

Teacher: What do you mean?

Jimmie: Well, mother says you have been trying to make a match for 30 years.—*The Pathfinder*.

A railroad man tells this story: "A short time ago while showing a young lady through the round house, she asked, 'What is that big thing over there?' 'That,' said the guide, 'is a locomotive boiler.' 'Why do they boil the locomotives?' she came back with. 'To make the locomotive tender,' he answered and walked on."

Johnny giggled when the teacher read the story of a man who swam a river three times before breakfast.

"You do not doubt that a trained swimmer could do that, do you?" asked the teacher.

"No, sir," replied Johnny, "but I wonder why he didn't make it four times, and get back to the side where his clothes were."

"What kind of a car have you?"

"It's just a wreck."

"A wreck?"

"Yes. Every time I park it people come up and ask me how I got out of the accident alive."—*The Pathfinder*.

### WHAT'S NEWS IN LUNNON.

An orator, warming to his task, took off his coat, which rather disconcerted one of the stewards of the meeting, who thought that a reporter would make a sensation out of the incident.

Toward the close, he said to the speaker, "I don't suppose you knew, when you removed your coat, that a newspaper man was present?"

"Yes, I did," was the reply. "I kept my eye on the coat all the time."—*Humorist*.

### WHAT DID HE IMPLY?

Lincoln was once addressing a meeting of editors. Not being an editor, he said he felt like the ugly man riding through a wood who met a woman, also on horseback. She stopped and said:

"Well, for land sake, you are the homeliest man I ever saw."

"Yes, madam, but I can't help it," he said.

"No, I suppose not," she observed, "but you might stay at home."—*Los Angeles Times*.

### SCOTCH-IRISH.

McGinniss: Did McGregor get his tires fixed?

O'Flaherty: No. Too tight to raise the jack.